

WNO

# Wozzeck

Supported by the Friends of WNO

It's a pleasure to welcome you to WNO, and to this enthralling production of Berg's *Wozzeck*. This award-winning production by Richard Jones explores the 'darker' aspects of love and relationships – a theme which runs through this entire autumn season. Lothar Koenigs conducts, for the first time as Music Director of WNO.

Come and join us for the new and exciting production of *La traviata*, and the classic and much loved production of *Madam Butterfly*. They should not be missed!

I am hugely grateful to the Friends of WNO for their support for this revival. This production was first seen in 2005 in our inaugural season in our new home, the magnificent Wales Millennium Centre. It is a tribute to the steadfastness and loyalty of the Friends, over many years that they continue to give financial as well as moral support to the company. I have no doubt you will be moved by *Wozzeck* and, if you are a Friend, will feel pride in your efforts in making it possible.

Have a wonderful evening.

Mae'n bleser eich croesawu i OCC, ac i'r cynhyrchiad gafaelgar hwn o *Wozzeck* gan Berg. Mae'r cynhyrchiad gan Richard Jones wedi ennill gwobrau, ac mae'n archwilio agweddau 'tywyll' ar serch a pherthynas – thema sy'n rhedeg drwy'r tymor cyfan yr hydref hwn. Lothar Koenigs fydd yn arwain, am y tro cyntaf fel Cyfarwyddwr Cerdd OCC.

Ymunwch â ni ar gyfer y cynhyrchiad newydd a chyffrous o *La traviata*, a'r cynhyrchiad clasurol a phoblogaidd o *Madam Butterfly*. Peidiwch â cholli hwn!

Rydw i'n eithriadol o ddiolchgar i Gyfeillion OCC am eu cefnogaeth ar gyfer yr adfywiad hwn. Gwelwyd y cynhyrchiad hwn am y tro cyntaf yn 2005 yn ystod ein tymor agoriadol yn ein cartref godidog newydd yng Nghanolfan Mileniwm Cymru. Mae'n deyrnged i ddycnwch a theyrngarwch y Cyfeillion dros y blynyddoedd eu bod yn parhau i roi cefnogaeth ariannol a moesol i'r cwmni. Rwy'n hollol sier y bydd y cynhyrchiad hwn o *Wozzeck* yn eich cyffwrdd, ac os ydych yn un o'r Cyfeillion byddwch yn ymfalchïo yn eich ymdrechion i'w wneud yn bosibl.

Mwynhewch y noson.



John Fisher

Chief Executive & Artistic Director | Prif Weithredwr a Chyfarwyddwr Artistig

# Wozzeck



Opera in three acts by Alban Berg

In the reduced orchestration by  
Erwin Stein

Libretto by the composer, after the  
play by Georg Büchner

By arrangement with Universal  
Edition AG Wien

First performance at Staatsoper,  
Berlin, 14 December 1925

First performance by Welsh National Opera of this production at  
Wales Millennium Centre, Cardiff on Saturday 19 February 2005

A co-production between Welsh National Opera and Komische  
Oper, Berlin

Supported by the Friends of WNO

Sung in German with English surtitles (and Welsh surtitles in Cardiff  
and Llandudno)

All performances start at 8pm unless otherwise stated

Wales Millennium Centre, Cardiff	4pm on Sunday 27 September 2009 Friday 2 October 2009
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Venue Cymru, Llandudno	Thursday 15 October 2009
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New Theatre, Oxford	Thursday 5 November 2009
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The Bristol Hippodrome	Thursday 12 November 2009
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Birmingham Hippodrome	Thursday 19 November 2009
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The Mayflower, Southampton	Tuesday 24 November 2009
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# Cast

Wozzeck	<b>Christopher Purves</b>
Captain	<b>Peter Hoare</b> (Until 15 Oct)
	<b>Graham Clark</b> (From 5 Nov)
Andres	<b>Ashley Catling</b>
Marie	<b>Wioletta Chodowicz</b>
Drum Major	<b>Hubert Francis</b>
Margret	<b>Sian Meinir</b>
Doctor	<b>Clive Bayley</b> (ex 12 Nov)
	<b>David Soar</b> (12 Nov)
Apprentice 1	<b>David Soar</b> (ex 12 Nov)
	<b>Owen Webb</b> (12 Nov)
Apprentice 2	<b>Howard Kirk</b>
Idiot	<b>Michael Clifton-Thompson</b>
Orderly	<b>Simon Curtis</b>
Soldier	<b>Paul Gyton</b>
Marie's son	<b>Joel Chapman / Rhys Pinder</b>
Pianist	<b>James Southall</b>

Children: Carryn Adams, Joel Chapman, Stefan Dale, Dionne Gristock, Ben Hardie, Henry Holms, Seren Lewis, Luke Murphy, Rhys Pinder, Elle Price, Callum Routley, Mollie Ryan, Alys Vincent

Conductor	<b>Lothar Koenigs</b> (ex 24 Nov)
	<b>Anthony Negus</b> (24 Nov)
Director	<b>Richard Jones</b>
Revival Director / Choreographer	<b>Benjamin Davis</b>
Designer	<b>Paul Steinberg</b>
Costume Designer	<b>Buki Shiff</b>
Original Lighting Designer	<b>Franck Evin</b>
Lighting realised by	<b>Paul Woodfield</b>
Movement Director /	
Choreographer	<b>Linda Dobell</b>
Original Fight Director	<b>Terry King</b>
Revival Fight Director	<b>Kevin McCurdy</b>
Chorus Master	<b>Stephen Harris</b>
Music Staff	<b>James Southall</b>
Staff Director	<b>Harry Fehr</b>
Language Coach	<b>Jacqueline Pischorn</b>
Stage Manager	<b>Liz Walker</b>
Production Manager	<b>Richard Norton</b>

Scenery built and painted by Komische Opera, Berlin, refurbished by  
WNO Workshop  
Properties, costumes and wigs by Komische Opera, Berlin, additions and  
refurbishment by Welsh National Opera

Make up provided by **MAC**

English surtitles by Simon Rees  
Welsh surtitles by Mary Jones

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Moorland Primary School, Cardiff; Radyr Comprehensive, Cardiff

The performance lasts approximately 1 hour 30 minutes  
There will be no interval

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## Introduction

Georg Büchner, a scientist, physician and dramatist, left his play *Woyzeck* in fragmentary form at his death in 1837 at the age of 23. The play was performed in Vienna in 1914, and so moved Alban Berg that he decided to use it as the libretto for an opera. Service in the Austrian army during the First World War interrupted the composition. Berg completed the opera in 1922. It received its first performance in Berlin in 1925.

## Plot summary

Wozzeck earns extra money from the Captain and the Doctor, to support Marie and their child. Marie is unfaithful to Wozzeck with the Drum Major. Wozzeck has been having visions. When he learns about Marie and the Drum Major he decides to kill her. He cuts her throat and drowns himself. Children tell Wozzeck and Marie's son that his mother is dead.

## Cyflwyniad

Pan fu farw Georg Büchner, gwyddonydd, ffisigwr a dramodydd, ym 1837 yn 23 oed, darnau yn unig o'i ddrama *Woyzeck* oedd ar gael. Perfformiwyd y ddrama yn Fiena ym 1914, ac effeithiodd hynny ar Alban Berg i'r fath raddau nes iddo benderfynu defnyddio'r sgript fel y libretto ar gyfer opera. Oherwydd gwasanaeth milwrol ym myddin Awstria yn ystod y Rhyfel Byd Cyntaf, tarfwyd ar y gwaith cyfansoddi. Ond cwblhaodd yr opera ym 1922 a pherfformiwyd hi am y tro cyntaf ym Merlin ym 1925.

## Crynodeb o'r Stori

Mae Wozzeck yn cael arian ychwanegol gan y Capten a'r Meddyg sy'n cynnal Marie a'i plentyn. Mae Marie yn caru â'r Prif Ddrymiwr y tu ôl i gefn Wozzeck. Mae Wozzeck wedi bod yn cael gweledigaethau yn ddiweddar, a phan ddaw i wybod am Marie a'r Prif Ddrymiwr, mae'n penderfynu ei lladd. Mae'n torri ei chorn gwddf ac yna'n bodd i hun. Daw plant i ddweud wrth eu mab fod Marie wedi marw.

# Synopsis

## Act 1

- Scene 1: Wozzeck earns extra cash by shaving the Captain.
- Scene 2: Wozzeck is tormented by visions.
- Scene 3: Marie is attracted to the Drum Major. Wozzeck frightens Marie.
- Scene 4: The Doctor pays Wozzeck to stick to his diet of beans.
- Scene 5: Marie has sex with the Drum Major.

## Act 2

- Scene 1: Marie is dazzled by the jewels; a gift from the Drum Major. Wozzeck surprises Marie and is anxious for their son. He hands her his pay and the additional earnings.
- Scene 2: The Captain and the Doctor inform Wozzeck of Marie's unfaithfulness.
- Scene 3: Wozzeck confronts Marie.
- Scene 4: Wozzeck sees Marie and the Drum Major dancing.
- Scene 5: Wozzeck is beaten up by the Drum Major.

## Act 3

- Scene 1: Marie is penitent.
- Scene 2: Wozzeck kills Marie.
- Scene 3: The blood on Wozzeck's hand arouses suspicion.
- Scene 4: Wozzeck is drowned.
- Scene 5: The children inform Wozzeck and Marie's son of his mother's death.

# Madness and delusion

Richard Jones interviewed by Simon Rees

**SR** What were your influences in making this production?

**RJ** One book that influenced me about Wozzeck's mental state was *Mary Barnes – Two Accounts of a Journey through Madness* by Mary Barnes and Joseph H Berke. This is an account of an unmedicated schizophrenic under the supervision of R D Laing at Kingsley Hall in London's East End in the 1970s. Two novels – Patrick Hamilton's *Hangover Square* and *The Bell Jar* by Sylvia Plath – are brilliant treatments of mental disintegration. For Wozzeck's surroundings William Kentridge's expressionistic drawings of industry in South Africa during apartheid strongly caught my imagination. I was also drawn by Joel Bakan's book *The Corporation: the Pathological Pursuit of Profit and Power*. Bakan draws a parallel between the behaviour of psychopaths and the behaviour of corporations. Psychopaths are irresponsible, manipulative and grandiose. They lack empathy, exhibit asocial tendencies, refuse to accept responsibility for their actions, and are unable to feel remorse. Despite corporations' rather pious protestations to adopt social and environmental causes, their behaviour as a

collection of individuals is such that were this to be the behaviour of an individual he or she would be sectioned. The Captain, the Doctor and the Drum Major could be seen as crazy men whose behaviour is validated by a large organisation whose success is achieved along the lines of a military campaign.

**SR** So are all the characters in *Wozzeck* mad?

**RJ** Well, you can't place the main character around relatively undelusional people, like the characters in *A Streetcar Named Desire* around Blanche Dubois, or even the other characters in *Hamlet* around Ophelia. This is a mad world populated by the mad. The Captain grandiosely dreams of his popularity at his funeral; the Doctor of world domination through the success of his crazy medical experiments; Andres whistles his way through life (he's the sort of 'friend' whose advice to Wozzeck would probably stop at 'Cheer up, mate, it may never happen'); Marie, whose attention-span is infantilistic, veers from being captivated by glittering things – like parades or jewels – to casting herself as Mary Magdalene. Wozzeck meanwhile is a visionary, but

the only character who would be medicated.

**SR** How do you show militarism or poverty?

**RJ** Depicting militarism on stage when we are currently saturated with images from Iraq or when we can see the films of Francis Ford Coppola or Stanley Kubrick is tricky. Depicting poverty can be equally perilous. In operas like *Hansel and Gretel*, *La bohème* or *Porgy and Bess* the spirit or imagination of the characters remains intact despite their poor surroundings. *Wozzeck* is entirely depleted by his surroundings. For this reason I've opted to show a large organisation or machine and the rules that apply within it. *Wozzeck*'s soul, imagination,

originality and sense of self are impoverished or robbed by this machine, while his economic poverty persists.

**SR** So is *Wozzeck* a Marxist opera?

**RJ** No, it's much more. While Büchner anticipates Marx's theories of wage slavery producing states of anomie and alienation, he isn't Marx. Berg, a bourgeois Viennese man, isn't interested in Marxism, although he was clearly affected by his wartime experiences. Despite the coral reef of hallucination that is his score, he isn't Freud either. *Wozzeck* is about soul-sadness and abuse. It is 15 brilliantly crafted scenes, set in a world of waste. It's a psycho-trip.





NO ENTRY

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# Questions about *Wozzeck*

## Lothar Koenigs in conversation with Simon Rees

**SR** Does Berg's *Wozzeck* have its roots in late-Romantic opera? Or is it completely a product of the Second Viennese School?

**LK** I think it is both. On the one hand it is based on traditional ideas of opera, in the seriousness of its use of form, and in its Leitmotiv technique, which of course is not that of Wagner but which appears throughout the opera. On the other hand, Berg could not have written *Wozzeck* as he did if it had not been for the discoveries of Berg's revered teacher Arnold Schoenberg and the work of the Second Viennese School. One example of the strong influence of Schoenberg is in the Passacaglia in Act 1 scene 4, where the bass line is a climb up a 12-tone series.

**SR** Is *Wozzeck* a lyrical work? What demands does it make of the singers that are different from those of earlier operas?

**LK** *Wozzeck* has its lyrical moments, but I wouldn't call it a lyrical piece. It is too dramatic, and the musical language is expressionistic. It is always a challenge for singers to interpret the score. Berg uses new voice colours, including the famous Sprechstimme, a half-sung, half-spoken technique which he took from Schoenberg, who used it for the first time in *Pierrot*

*Lunaire*. Berg actually notes in the score that the Sprechstimme style should be that of *Pierrot Lunaire*. Even within Sprechstimme there are divisions, between complete Sprechstimme (with less singing tone) and half Sprechstimme (with more). As Pierre Boulez has said, it is very hard to work out exactly what is intended by this. Maybe Sprechstimme as a technique is a child of its time: it does seem to belong specifically to the period of this opera.

**SR** *Wozzeck* himself is continually paired off with other characters: the Captain, Doctor, Andres, Marie. Is the writing for *Wozzeck* different from that for the other characters?

**LK** One of the most impressive things about the opera is that each character is given a completely individual voice, style and music. Although the characters have conversations, there is no such blending of voices as in the 19<sup>th</sup> century operatic duet. Within these conversations – and each scene is built as a series of conversations – each singer is in his or her own world. *Wozzeck*'s only true relationships are those with his friend Andres and his mistress Marie, and these relationships break down during the opera. Andres wants to run away from *Wozzeck* in the first



tavern scene, and after the second act it is clear that Marie cannot stay with him any longer. Formally this making and breaking of relationships is implicit in the pyramid-like structure of the opera: everything leads up to the climax of the scene between Wozzeck and Marie in the middle of the opera, in Act 2 scene 3, when Wozzeck confronts Marie for her infidelity and then leads down from it to the conclusion.

**SR** How does Berg use the chorus, particularly in Act 2 scene 4 in the tavern garden?

**LK** The song the chorus sings in this scene has a well-known popular tune, which would certainly have been known to Berg's first audiences in Germany and Austria, if not so well-known later and elsewhere. What the chorus actually sings is a distortion of this old melody, and shows what Wozzeck hears as a result

of his emotional turmoil. What we feel is Wozzeck's own sense of betrayal, isolation and loss, and this transformation of the tavern song brings about this emotion in us.

**SR** How does Büchner's text work as an opera libretto? And how does Berg use his baroque and classical forms to structure the story?

**LK** Büchner's play *Woyzeck* is fragmentary, and the scenes can be arranged in various different ways, but because Berg uses such strict musical forms in his opera, he brings the fragments together in a unique unity. This is the key to the opera, because by using these strict forms he allows the audience to concentrate on the story. Each of these forms, taken from baroque and classical music, allows the audience to feel a certain kind of familiarity within the strangeness of the story and its music. Within each scene Berg allows himself to

use familiar, illustrative music, such as the storm music in Act 1 scene 1, which illustrates the Captain's remarks about the weather, or the folk-songs and dances – lullabies, ballads, waltzes, Ländler, marches – which come up in different scenes and are immediately recognisable. The fascination for Berg was that he could take a fragmentary text and set it to strictly composed music, producing an opera of great unity, power and beauty. By the time we come to the last D minor interlude, when all the motives pass by, they have become so familiar to us that it is like a dying man seeing all the scenes of his life pass before him.

**SR** What is special about Berg's orchestration and instrumental writing?

**LK** Berg asks for a huge orchestra, but what is surprising

is that he only uses the full orchestra a few times. Most of the orchestral writing is chamber music. The writing for each instrument uses its full range and expressive and tonal potential, with violins playing 'col legno battuto' with the stick of the bow on the strings, or the brass playing with mutes. The large percussion section is used with great imagination to produce a huge range of colours, and the stage band itself, though made up of familiar instruments – accordion, fiddle, tuba, guitar, clarinet – has its own unique colour and mood.

**SR** The emotional mood of *Wozzeck* changes constantly throughout the opera. How do you, as a conductor, control and direct these moods?

**LK** Berg wrote everything down in great detail in the score, and I trust this score completely.



# Woyzeck and Wozzeck, Büchner and Berg

Julian Mitchell

Georg Büchner is the shooting star of German literature. Born in 1813 in Hesse, where his father was a doctor in the grand ducal service, he died in Zurich aged only 23, having written three plays, a novella, a revolutionary pamphlet and a doctoral thesis on the cranial nerves. A pre-Marxist Marxist and a pre-modern modernist, with a terse, almost film-writing style, his influence on 20th century theatre has been enormous. Brecht and Bond without Büchner are unimaginable. But he had no influence on his own time. It needed the 20th century to 'discover' him.

Büchner's work is an editor's nightmare. Of the plays, only *Danton's Death*, about the French Revolution, was published in his own lifetime, and that in bowdlerised form. His pamphlet, urging the peasants of Hesse to violent revolt, was heavily rewritten by a co-author and no one knows how much was his. It was, in any case, virtually unread except by the police, who seized it before it had time to circulate. The downtrodden masses, if they did happen to catch sight of it, paid no heed. Büchner, though, had to flee

from Giessen, where he was a medical student, to Strasbourg, with the police breathing down his neck.

There he wrote furiously for 18 months, producing not only his thesis (which got him an academic post in Zurich) but his novella *Lenz*, his comedy *Leonce and Lena*, *Woyzeck*, and possibly another lost play about Pietro Aretino. Perhaps he sensed he was going to die young; perhaps he was just brimming with ideas. But none of this work was published in his lifetime, and *Woyzeck* was actually omitted from the posthumous edition of his works edited by his brother in 1850 on the grounds that the manuscripts were chaotic and illegible.

There are four of them, all incomplete, none of them dated or paginated, the scenes unnumbered and all written and overwritten on poor quality paper. The illegibility is such that Franzos, the first editor, applied chemicals to make the writing sharper. This worked, briefly and for him, but had the unfortunate effect of making the writing still more faded and obscure for modern editors. Even with his chemicals Franzos misread *Woyzeck* as *Wozzeck*,



and it was as *Wozzeck* that the play was first performed in Munich in 1913 and Vienna in 1914, where Alban Berg saw it and at once decided to turn it into an opera.

Because the play is fragmentary and unfinished, and it's impossible to know how much more work Büchner meant to do on it, the 'correct' order of the scenes is unknowable, though that hasn't stopped much academic discussion. Two things, though, are clear. Büchner was fascinated by psychological illness; and he was passionately on the side of the poor against their exploiters. He also, with the exception of his not very funny comedy, preferred to work from known facts.

*Danton's Death* closely follows published accounts of the French revolution. *Lenz* is a detailed description of the mental breakdown of a well-known *Sturm und Drang* playwright, J M R Lenz, based on the diaries of the pastor who cared for him while he was having a nervous breakdown – they'd been inherited by Büchner's girl-friend's father. Büchner called *Lenz* at one stage 'an essay', though it is much more than that, a powerfully imagined reconstruction of tragic events.

This is also true of *Woyzeck*, which is based on a famous murder in Leipzig in 1821, in which an unemployed ex-soldier called Johann Christian Woyzeck killed a girl called Johanna Christiane Woost. (It's unnerving that they had almost the same first names.) The real Woyzeck, like Büchner's, was a paranoid schizophrenic who heard voices, saw visions and thought the Freemasons were after him. There was no doubt that he had killed the girl, but the case dragged on for three years while the judicial authorities debated whether or not he was of sound mind when he did so. Was he responsible for his actions or not? Eventually they decided he was and the wretched man was executed.

Büchner would have furiously disagreed with the authorities. It is obvious that it will not take much to tip his Woyzeck into raging psychosis; his responsibility for his actions is so diminished it has ceased almost to exist. Today he would be sectioned – with luck before he actually killed someone.

But Büchner suggests his madness is not simply an error in nature, a malfunction of brain-cells, it is caused by the society in which he struggles for existence. Woyzeck has no control over his imagination but

it is just as important that he has no control over his real life. He has been reduced by back-breaking labour to an almost animal condition in order to support his girl-friend Marie and their child. (He gathers sticks for the Captain, rods for his own back, one suspects.) He is treated by his military superiors as a subhuman being to be mocked and ordered about. For the Doctor, who might have been expected to take some professional notice of Woyzeck's mental condition, he is no more than a laboratory animal, an

object for scientific experiment only. It is this denial of his humanity that drives Woyzeck mad, just as much as Marie's affair with the Drum Major. In telling his story, Büchner unites his interests as revolutionary and student of psychology.

Typhus, however, prevented him from finishing the play. *Woyzeck*, in modern editions, has 29 mostly very short scenes in one continuous act. Some of these may only be ideas Büchner meant to come back to and develop. At any rate, all



librettists take liberties with the original novels or plays or poems they adapt, and Berg, preparing his own libretto, put a very tight structure of three acts of five scenes each on the disorganised material. *Woyzeck* is a mess, but *Wozzeck*, though more conventional in form, is also dramatically more successful.

Modern scholarship, as represented by the current Penguin edition of Büchner's works, believes the playwright wanted the first scene of the play to be that in which Woyzeck and his friend Andres are gathering sticks. Woyzeck is clearly mad already, feeling the earth is cracking open. But in the version Berg saw in 1914, and in most other editions, the play began with Wozzeck shaving the Captain. This has two distinct dramatic advantages : Wozzeck is discovered with a cut-throat razor in his hand – if we see a gun in Act One, said Chekhov, it must go off in Act Four – but he doesn't seem mad at all, merely downtrodden. Compared to the Captain, who is wildly eccentric, he seems quite sane. The more the Captain mocks him, the more we sympathise with him.

Berg's editing is all for greater dramatic effect. In Büchner, for instance, Woyzeck does not drown trying to hide the evidence of his crime, he finds

the knife in the pond, throws it further into the water and survives to be tried (as in life). In the very brief last scene of the play (if it is indeed the last) a court official says they haven't had a good juicy murder like this for a long time. It is the final callous comment of a society which cares nothing for the poor and treats murder as entertainment. (Büchner would have been quite at home in the tabloid 21st century.)

As a sardonic final line it reads well enough, but it would be impossibly expensive to stage except in the most token way. One wonders, in fact, if Büchner ever imagined the play being staged, or whether he meant it, like so much romantic drama, only to be read. In any case, Berg, while not diminishing the social message, wanted a more dramatically potent ending. Society does not execute Wozzeck, he drowns himself, as it were in the blood of his victim. We are left with the famous image, derived from a Büchner scene but completely changed, of the orphan child on the hobby-horse, singing "Hop-hop, Hop-hop", apparently unaware of what has happened.

Büchner does not concern himself with conventional character-building or development. The Captain, the Doctor and the Drum Major are



all grotesques, exaggerated militaristic and scientific types, and Woyzeck himself is mad. The only character we can really feel for is Marie, and here Büchner allowed his literary background to show. Marie quotes the Bible in self-defence, and there are strong echoes of Desdemona's willow song before her murder.

Shakespeare, in fact, is a continuing point of reference. Woyzeck/Wozzeck's jealousy of the Drum Major is very like that of Othello's of Iago. *King Lear* is invoked and *Hamlet*, the gathering of sticks reminding us of 'Who would fardels bear to grunt and sweat under a weary life?' Woyzeck's feverish washing off of the blood is in part direct quotation from Lady Macbeth's.

What distinguishes Büchner from Shakespeare, and the German playwrights who influenced him – notably Lenz himself and Goethe – is that he was not writing about kings and queens and thanes and generals but about the poorest people in society. He

demands that we treat them as equally worthy of our pity and fear ; that as Arthur Miller's Mrs Willy Loman insists, attention, attention must be paid to them. This makes him far more of the 20th than the 19th century.

Berg recognised this at once. Though himself comfortably middle-class, he knew about mental illness and the inhumanity of militaristic regimes. He tried to commit suicide as a young man, and was treated by Freud himself for his asthma. Then the writing of the opera was delayed by the First World War, in which he learned bitterly and at first hand what it was to live among snoring soldiers and be humiliated by stupid military superiors. However complex the musical structure of *Wozzeck* – and he said he didn't want the audience to follow it – Berg, like Büchner, was giving the characters back the humanity taken from them by an uncaring society.

Julian Mitchell © 2005



# 'I feel contempt for no one'

Anthony Arblaster

Once upon a time it used to be said that the great tradition of opera came to an end with Puccini and Richard Strauss, *Turandot* apparently being the last work to find a place in the core repertory. We can see now that this was prematurely pessimistic. Janáček, Berg, Prokofiev, Britten and Weill, as well as Stravinsky, Poulenc, Tippett, Henze, Berio and John Adams, are just some of the many composers who made the 20th century a rich and rewarding period in the history of opera.

And in that period no opera is more central than Alban Berg's *Wozzeck*. It was hugely influential. Janáček, Shostakovich, Dallapiccola and Britten were among those who learnt from it. It is an extraordinarily coherent and compact musical achievement. And, both musically and dramatically, it triumphantly demonstrates the possibility of truly modern opera, treating a modern subject in a modern, largely post-tonal, musical idiom.

Yet there is a paradox here. The text of *Wozzeck* is taken from a play written by Georg Büchner in the 1830s, during the few years of astonishing creativity given to him before his death from typhus at the shockingly

early age of 23 in 1837. Büchner was born in 1813, the same year as Verdi and Wagner. It seems unlikely that someone of that generation could speak so directly, so relevantly, to the world a century later. So the temptation is to say that Büchner was 'ahead of his time'. But it is more accurate to say that he understood his times – and ours – so acutely, so profoundly, that he was almost bound to meet with incomprehension. For that reason it took well over half a century for the world to catch up with his extraordinarily original perceptions.

Büchner was in some respects a child of the French Revolution, as is witnessed by his most famous play, *Danton's Death*. He inherited the rhetoric of the Revolution, and in 1834 he set up a branch of the Society for the Rights of Man in Giessen, near Frankfurt. But he grew increasingly sceptical about a purely liberal rhetoric of 'freedom' and 'rights', and about the political effectiveness of liberal intellectuals. He wrote to Karl Gutzkow: 'reform society by means of *ideas* deriving from the *educated* class? Impossible! Our age is purely *material*...' And on another occasion he elaborated on this: 'The relationship between the poor

and the rich is the only revolutionary element in the world. Hunger alone can be the goddess of freedom...'

Thus, as has often been pointed out, he anticipated the thinking of Karl Marx a decade later. He saw that it was the great mass of the poor, not the small minority of the educated and enlightened, who alone could bring about significant social change. He saw that it was poverty, material deprivation that was the central issue in modern society, not the more narrowly political and ideological questions with which bourgeois intellectuals were typically concerned. After his death his friend August Becker recalled that 'in his eyes it was not nearly so distressing that this or that liberal could not publish his thoughts as that many thousand families were unable to eat fat with their potatoes.'

Like Marx, Büchner is a social determinist, not a genetic or biological one. This is the philosophical basis for his compassion, his refusal to condemn or despise others less lucky than himself. 'I feel contempt for no one, least of all because of their intellect or education, since no one can prevent himself becoming a fool or a criminal...! It is thus entirely consistent that he should treat Woyzeck and Marie

as the hapless victims of a social and economic order which it is quite beyond their power, as individuals, to change or even successfully defy.

Forty years earlier Thomas Paine, another enthusiast for the French Revolution, had observed the roots of much crime in poverty and deprivation: 'Why is it that scarcely any are executed but the poor? The fact is a proof of a wretchedness in their condition. Bred up without morals, and cast upon the world without a prospect, they are the exposed sacrifice of vice and legal barbarity.' As a short comment on the fate of both Marie and Woyzeck, this could hardly be improved upon.

Büchner left the ultimate fate of Woyzeck unclear. He may drown; he may be arrested for the murder of Marie. Berg, in his adaptation, opts for drowning, but it is still unclear whether this is accidental or deliberate.

The fate of the real Johann Christian Woyzeck was far more horrible. Despite much evidence of his mental derangement, and despite pleas for mercy, he was publicly executed in Leipzig in 1824 for the murder of his mistress. The case occasioned much debate among doctors, with which Büchner, as a medical student, was familiar.



The manuscripts of Büchner's play were in a chaotic state when he died, and were not sorted out until the 1870s. The misspelling of the name *Woyzeck* by Berg, following those who staged it in Munich in 1913 and Vienna in 1914, was one indication of the problems involved in the painstaking deciphering of Büchner's crabbed and faded handwriting.

It is hard to imagine what kind of reception Büchner's play would have had before Ibsen and Bernard Shaw turned drama upside down by forcing it to confront the shocking realities of the new urban and industrial social order. But by 1914 Büchner's 'squalid' story of crime, poverty and derangement had a relevance, a topicality, which could not easily be missed, and was certainly not lost on Berg. 'Someone must set it to music' he said to a friend after the first performance in Vienna, and within days he was jotting down musical ideas for the opera he planned.

Military service in the war which broke out a few months later was one thing that delayed composition, but it also fertilised it. After his army experience Berg identified quite strongly with *Wozzeck*, and wove some of his own experience into the opera, as in the final scene of Act 2, with its chorus of soldiers groaning and sighing in their sleep. Büchner had had the doctor put *Woyzeck* on a diet of peas, but Berg changed this to beans, because they had been a staple of his army diet. The stress on beans in this production is thus by no means arbitrary.

Although the music runs for only around 90 minutes, *Wozzeck* is an opera of many dimensions and layers of significance. *Wozzeck* is both mocked and exploited by the Captain and the Doctor, although he is probably more intelligent, if less articulate, and certainly more sensitive, than they are. But his acute sensitivity, with his susceptibility

to imaginary horrors, is part of his undoing. The heartless automated behaviour of his social superiors and employers is actually more in tune with the mechanistic reality of the world they all inhabit. And in the Doctor, obsessed with his theories and experiments, treating Wozzeck merely as a specimen or object, Büchner paints a chilling caricature of the dehumanised scientist.

Religion is another thread in the tapestry. Wozzeck's mind is full of muddled recollections of the more apocalyptic scriptures; and these are contrasted with the Gospel passages about penitence and forgiveness which Marie reads as she sits by their child. Marx famously described religion as 'the soul of a soulless world', and Büchner seems to have seen it in the same way. For the masses, he told Gutzkow, 'there are only two levers: material poverty and religious fanaticism.' Wozzeck himself has a share in both.

Religion has always been one source of comfort to the poor and oppressed. Others have been drink, dance and sex. All play their part in this opera, especially in its later scenes, when Wozzeck sees Marie dancing with the Drum Major, and when he returns from the murder to the tavern where he tries to chat up Margret before she sees the blood on his clothing.

Marie regards herself as a whore, and certainly she offers little resistance to the crudely macho Drum Major. But she has been with Wozzeck for three years, they live together and have a child. Her self-depreciation is an aspect of the lack of self-esteem which helps to degrade those at the bottom of the social pile.

Whether consciously or not, Berg had chosen the right theme at the right moment. It was Büchner's genius to see how modern industrial society recreated in new forms the experience of constant humiliation and hardship that has always been the condition of most of humankind. But it was not until the 20th century that he could win the recognition for this that he deserved. And it needed a truly modern composer to make this the central theme of an operatic masterpiece. The compassion which Berg felt, which finds its most direct expression in the great climactic orchestral interlude in D minor after Wozzeck's death, combined with Büchner's superb scenario, make *Wozzeck* one of the most moving and permanently relevant works in the entire operatic repertoire.

Anthony Arblaster © 2005



# 'No Nails Protrude' – The 15 Scenes of *Wozzeck*

Simon Phillippo

The musical language of *Wozzeck* is a vibrant mixture of expanded tonality and radical chromaticism. It makes fearless use of the full palette of early 20th century musical material, left behind by Mahler and Strauss, and absorbed in such different ways by Debussy, Stravinsky, Bartók, Scriabin, and the composers of the Second Viennese triumvirate, of whom Berg was one. The musical texture combines a Schoenbergian process of continuous development with a Wagnerian weaving-together of significant themes and *Leitmotive*, yet the overwhelming harmonic and motivic density that results from Berg's compositional method is mediated through a formal construction that is among the opera's most strikingly original and intriguing qualities. Though the opera has a cumulative sweep, Berg followed Büchner in achieving this through a paratactic structure of additive units, rather than through a Wagnerian, teleological process. Only in the second act, significantly headed 'Symphony,' does the action of one scene lead directly to that of the next. The outer acts give us disconnected snapshots, with Act 1 functioning as an

exposition of characters, while Act 3 suggests a kind of narrativic schizophrenia. Berg seems to have been rather ambivalent as to the aesthetic significance of his formal schemes. He insisted that the audience should remain as comfortable as if 'in a good armchair with nails that don't protrude and glue that doesn't stink while it holds it together'; yet he also went to great lengths to reveal his compositional method in this opera, and insisted that he had adhered 'strictly' to the ancient musical forms he employed in each scene. The architectural detail of these forms is bound to be less than apparent to the listener; while it is true that the various musical structures correspond perfectly at each moment to the action on stage, no one is likely to agree with the critic Erwin Stein, who wrote in 1922 that the scenes 'contain something organically necessary and are thus drama in themselves.' This notion of organic determinism, coupled with a blinkered structuralism, is out of place when dealing with this work.

The precise nature of Berg's musical objectivity has nowhere been discussed with more subtlety and insight than in the

# Captive of the City



writings of Berg's erstwhile pupil, Theodor Adorno. *Wozzeck* is an 'objective act performed in the space of subjectivity,' in Adorno's view. Though the musical construction 'no longer leaves room for one free note,' the listener should not be very much aware of the variations and fugues. This is simply because, writes Adorno, 'they are saturated with expression; their purpose is to carry the expression coherently.' It is also due to the fact, of course, that these are tonal musical forms recast in a post-tonal language. This explains, in part, why the 'sonata' movement (scene 6) has trouble convincing us on a purely formal level; gone is the tonal structure that was the basis of the sonata style. But also, in this specific case, the distribution of tensions and the hierarchy of structural markers are not at all those we would expect to find in a classical sonata movement. The sonata-form outline of the scene is convincingly dramatic on the one hand, but baldly schematic on the other. One might feel, in the end, that the label 'sonata,' along with others like 'passacaglia' and 'fugue,' is a rhetorical gesture on Berg's part, signalling his commitment to these hallowed German instrumental forms, at the moment of his first foray into the romantic realms of Wagnerian music drama.

There is an important semiotic distinction between Berg and Wagner, which concerns our perception of a musical 'point of view' in their operas. Wagner's orchestra is involved in elucidating the drama; the whole musical experience is that of a vast, complex narrative. In contrast, we witness the drama of *Wozzeck*, through the music, at one remove: 'The music does not suffer within the human being, does not, itself, participate in his actions and emotions,' explains Adorno. 'It suffers over him; only for this reason is it able, like the music of the old passion plays, to represent every emotion without ever having to assume the mask of one of the characters of the tragic drama.' Indeed, the orchestra acts as a kind of Greek chorus or Brechtian narrator, commenting upon the scenes between the interludes, with a mixture of dispassionate observation and moral outrage. In this way, *Wozzeck* faces up to human suffering with a savage honesty that was lacking in the traditional opera of the 19th century. Fear is 'the foundational emotion of the opera,' Adorno writes. 'The armchair with which Berg compares the opera is no practical lounge chair for the comfortable audience, but the seat of demons.' Richard Leppert elaborates this idea,

claiming that, 'if conventional opera aestheticises surfaces, puts on a pretty, and even thrilling, face for suffering, all too often that face remains a mask. Berg's opera delineates the soul whose suffering knows no measurable depth.'

Everything seems to reach our ears as if it were a ghostly recollection. The classical forms are as much distant memories (in this case, from long-past musical history) as are the folk and children's songs we hear in the opera. All are recalled, as they are in Mahler's late symphonies, as if in a dream. Even the vocal lines are often reduced to a 'shadow' of what we think of as true singing; the *Sprechgesang* gives us the shapes of a vocal melody, but with the voice distorted, with the 'song' removed. Even the musical language of the opera, shifting restlessly among tonal, quasi-tonal and atonal harmonies, seems to be an act of laboured remembering. The realms of music and psychoanalysis, such prevailing forces in the Vienna of the early 20th century, are profoundly linked in this opera, epitomising a key aspect of musical thinking in the heady years of European modernism.

The 'objective' musical construction is an instance of structural determinism that

grew to take on a more dominant position in Berg's later compositional thinking. His music maintains its appearance of spontaneity and modernist anxiety, despite becoming tied to the most complex numerological and formal-symmetrical constructions ever conceived by a composer. *Wozzeck* is not such a slave to these schemes as Berg's second opera, *Lulu*, where the extent of abstract musical pattern-making is quite bewildering. But it points towards instrumental works that combine highly wrought, 'objective' structures with extra-musical, often autobiographical narratives. Thus the literal palindrome in the *Chamber Concerto* has been shown to conceal a personal tone poem, charting the breakdown of Schoenberg's first marriage; while the complex serial procedures of the *Lytic Suite* hold in check the emotional anguish of Berg's own private life, in a work that documents the composer's love affair with Hanna Fuchs. The abstract musical forms of *Wozzeck*, listed in detail in the musical synopsis below, do something similar, acting as a cerebral counterbalance to the traumatic drama. Modernism is fraught with such impossible impulses to unite the incommensurable: to be New, to be historically aware, to be



chronically self-aware, to be rigorously constructivist. And *Wozzeck* is one of Berg's most perfect paradoxes.

## ACT I: Five Character Pieces

### Scene 1 – Suite

The orchestra is divided into distinct groups, each giving a specific colour to the different 'dances' of the Suite. The Captain is the dominant character – the form of the scene (archaic dances, skittish changes of focus) is a key to his personality, along with his wild, irregular vocal lines. C# (D<sub>b</sub>) acts as predominant pitch-centre throughout.

- *Prelude* – woodwind (reeds); perverse hint of Beethoven's *Pastoral Symphony*
- *Pavane* – harp, percussion; final cadence highlights pitches B-F (tritone)
- *Cadenza* – solo viola
- *Gigue* – flutes, celeste
- *Cadenza* – contrabassoon
- *Gavotte* – brass
- *Air* – strings; Wozzeck's only extended aria: 'Wir arme Leut'
- *Reprise* – woodwind (reeds);
- *Prelude* played backwards

### Scene 2 – Rhapsody

The scene opens with three distinct chromatic chords (x, y, z) symbolising Wozzeck's

alienation from his surroundings, in this case the natural world. Wozzeck's 'vision' music is established in this scene (quoting from the 'Marsch' of Berg's *Three Pieces for Orchestra*). Vocal lines are *Sprechgesang*, except when Andres sings his folksong.

### Scene 3 – Military March and Lullaby

Military element is introduced to signify the Drum Major. As in Andres's song, the vernacular style is suggested by 'off-tonal' harmony. Marie's lullaby uses harmony predominantly built on intervals of fourths – jagged, bitter verses contrast with sensuous, proto-jazz chorus ('Eia popeia'). She settles into an 'attitude of endless waiting' (Berg's description), disturbed by Wozzeck – his entrance is signalled by a bassoon spasm. 'Vision' music returns as he tells Marie of his intuitions.

### Scene 4 – Passacaglia

A 12-note theme is given in the cellos, in the opening recitative section. Twenty one variations follow, in each of which this theme is hidden within the texture. Sometimes formal boundaries are clear, relating to a change in the conversation; often the music is continuous from one variation to the next. The three-note figure of the

Doctor's initial 'Ei, ei, ei!' recurs constantly throughout this scene, denoting his obsessive personality, and the perverse pleasure he takes in Wozzeck's condition is marked by a quirky waltz.

### Scene 5 – *Andante affettuoso (quasi-rondo)*

The interlude gives us the music of Marie's erotic yearning (rising fourths), centred in the strings. The Drum Major's military rhythms and strident, brassy sonority forms the other recurring theme of this scene, reaching a violent climax when he struggles with Marie. As she finally gives in to him, her 'Andante' music is heard again. The curtain comes down on an accelerating trill figure: two alternating chords over a G pedal, which end each act.

## ACT II: Symphony in Five Movements

### Scene 6 – *Sonata*

Act Two opens with the same harmony with which the first act closes. The formal sections of the sonata scheme correspond to changes of focus on stage:

- *Exposition* – First subject: Marie's earrings – Second

subject: her child; she sings a folksong to frighten him

- *Development* – Wozzeck enters, and asks about her earrings; 'Wir arme Leut' climax; C major triad as he gives her money (recalling C major chord representing 'pure' gold in *Das Rheingold*)
- *Recapitulation* – Wozzeck leaves; Marie's self-hatred; the orchestra takes over, driving to a stretto climax.

### Scene 7 – *Fantasia and Fugue*

Themes associated with the Captain and the Doctor are combined. The quality of musical parody returns, signalling Berg's attitude to these men; we also hear the Doctor's prognostic waltz again, as he scares the Captain over his health. Wozzeck's entrance brings a third musical thread to the scene. In the Fugue that follows, the two senior characters tease Wozzeck about Marie's infidelity, the music building to a contrapuntal climax of the three voices. After Wozzeck's fiery departure, the music winds down to a two-part texture, while the Captain mutters angry platitudes.

### Scene 8 – *Largo*

This is the Symphony's 'slow movement,' scored mostly for the same small ensemble that Schoenberg used in his

*Chamber Symphony*, Op 9  
Schoenberg initials, A and E, in musical notation, are heard in the bass as the curtain rises. Wozzeck's volatility, as he confronts Marie over her infidelity, is marked by sudden changes of tempo in the music. The pit orchestra interrupts with flashbacks to the Drum Major and the seduction scene. Note the slippery series of chords as Marie says she would rather be stabbed than beaten: henceforth this abstract motif connotes a knife.

### Scene 9 – Scherzo

Shaped according to a Mahlerian scherzo/trio plan:

- *Scherzo 1 (Ländler)* – orchestral interlude
- *Trio 1* – two apprentices with diametrical worldviews
- *Scherzo 2 (waltz)* – Marie and Drum Major dance, Wozzeck watches; 'vision' music and seduction theme combine with the waltz
- *Trio 2* – men sing a hunting song; Andres sings a bawdy song with guitar
- *Scherzo 1* – Ländler played in the background by stage band; Wozzeck stares into the abyss (knife motif)
- *Trios 1 & 2* – First Apprentice picks up where he left off; fragments of hunting and bawdy songs; a Fool smells blood

- *Scherzo 2* – stage band plays the waltz, then the orchestral interlude turns the waltz into dance of death, recalling *Elektra*

### Scene 10 – Introduction and Rondo

The men 'snore' chords x, y, z: Wozzeck is alienated from society. He recalls the waltz, the knife motif, and his 'vision' music; he attempts to find solace in prayer. The Drum Major enters with brassy accompaniment and martial rhythms: the Rondo begins. The initial theme is twice reprised, each time preceded by a whistled fragment of the First Apprentice's sermon. The secondary theme brutalises Viennese dance music, suggesting the soundworld and thematic shapes of Mahler. The act ends with the alternating chords over G, but reduced to a trombone growl – the pitches disappear one by one, leaving only a prophetic B.

## ACT III: Six Inventions

### Scene 11 – Invention on a Theme

The theme begins as Marie reads from the bible, combining a modal (quasi-Phrygian) canon, suggestive of religiosity, with a 12-tone eruption, signalling her tormented conscience. Seven

variations and a fugue follow. Variation 5 (and the start of 6) has a key signature (F minor), one of only two in the whole score. The Fugue extends into the next interlude, working up all the scene's material into anguished counterpoint.

### Scene 12 – *Invention on a Note*

The counterpoint clears to reveal B natural in the bass, the pitch that ended Act Two. Here it forms the fixed centre of the whole scene, beginning as an ominous hum and ultimately turning into a violent, murderous pulse as Wozzeck stabs Marie to death. Her final 'Hilfe!' stretches from a high B down to the same pitch two octaves lower – her dismal life flashes past our ears (the lullaby, her words to the child, the seduction, the Drum Major). Her 'waiting' music is heard as she dies, with the tragic tritone (F-B) in the bass. The following interlude has three elements: two massive crescendos on unison B; a colossal, dissonant chord (the basis of scene 14); a violent rhythm on bass drum.

### Scene 13 – *Invention on a Rhythm*

This rhythm becomes the sole focus of this scene, played at many different speeds, often simultaneously: eg a polka on the pub piano, Margret's

crooning song, a threatening surge as the crowd finds blood on Wozzeck's arm. As George Perle wrote, 'If Berg's rhythmic structures do not often have the immediate impact of Stravinsky's or Bartók's or Varèse's, this is because his rhythmic language is more, rather than less, various, complex, and profound... It seems to have occurred to no one except Berg that the integral units of a thematic or *ostinato* rhythmic figure may be paced at different rates of speed even within a single statement of that figure.'

### Scene 14 – *Invention on a Six-note Chord*

The music develops from a single chord, with the pitch D<sub>3</sub>, as its spectral centre (as in scene 1). The knife motif, virtually absent from the murder scene, is now omnipresent. The tavern waltz returns, as does the rhythm from the previous scene when Wozzeck finds the knife. As he drowns, the chord rises in orchestral waves, like bubbles of air rising to the surface of the pond, gradually slowing and finally disappearing. The chord is sustained by six string instruments, punctuated by sounds of nature (another oblique reference to Beethoven's *Pastorale*). The Captain and Doctor return, sensing death, but they only

speak. Was their singing only a product of Wozzeck's mind?

### **Final interlude** – *Invention on a Tonality*

This 'invention' begins with a new theme in D minor, from an early, unpublished piano sonata. The final interlude is the emotional focus of the opera, a threnody for Wozzeck, and a symphonic recapitulation of all principal themes. Only Marie's music is not present, though the seduction theme leads to a climactic return of Wozzeck's 'Wir arme Leut'; all the pain and anger behind this motif is discharged in an agonised 12-tone chord, which then releases all the accumulated tension of the opera in a final eruption of the D-minor theme. This outburst, Wozzeck's

uncompromising epitaph, dies down as if exhausted onto the tonic chord.

### **Scene 15** – *Invention on a Continuous Quaver Motion*

Epilogue: the tragedy of Wozzeck's child. Children sing 'Ring-a-ring-a-roses,' oblivious and indifferent. Marie's 'waiting' music returns, its F-B tritone on timpani, as the children tell the orphan of his mother's death. The quaver movement is constant, throughout the many fluctuations of tempo in this tiny scene. Only emotional numbness as the curtain falls, with the undulating chords over G that ended the previous two acts: 'That's life – who cares?'

Simon Phillippo © 2005





Lothar Koenigs

## Lothar Koenigs Conductor (ex 24 Nov)

Lothar Koenigs is Music Director of Welsh National Opera. Born in Aachen, Lothar studied piano and conducting at Cologne Conservatory. As a student he conducted several times at Tanglewood Festival. Positions include First Guest Conductor, Orquesta Sinfonica de Chile; Kapellmeister in several German opera houses; General Music Director, Osnabrück until 2003. Engagements include *La bohème*, *Carmen*, *Eugene Onegin*, *The Magic Flute* (Hamburg State Opera); Italian première Giorgio Battistelli's *Prova d'Orchestra* (Rome Opera), *Turandot* (Sassari), *Katya Kabanova* (Teatro La Fenice Venice); *Wozzeck*, Janáček trilogy (*Jenůfa*, *Katya Kabanova*, *Makropoulos Case*), *Lohengrin* (Opéra de Lyon); led Henze's *Elegy for Young Lovers* (Ancona); *Don Giovanni* (Dresden); *Idomeneo* (Cologne); *Der Freischütz* (Semperoper Dresden);

*Khovanshchina* (WNO; Bayerische Staatsoper); *Jenůfa* (La Scala); *Don Giovanni* (Vienna State Opera); *Tosca* (Teatro Sao Carlos Lisbon); led Beethoven Orchester Bonn, Orchestre Philharmonique de Luxembourg, Yomiuri Nippon Symphony Orchestra Tokyo, Deutsche Kammerphilharmonie Bremen, Radio Orchestra Saarbrücken, RAI Orchestra Turin, DSO Berlin, Orchestra dell'Accademia di Santa Cecilia Rome, Rotterdam Philharmonic; at request of composer, conducted music by Luciano Berio with Orchestra Sinfonica de Sao Paulo; conducted Orchestra dell'Accademia di Santa Cecilia (Rome), RAI Orchestra (Turin), Radio Symphony Orchestra Berlin; toured with Rotterdam Philharmonic Orchestra and Ben Heppner (Wagner programme); debut with Wiener Symphoniker (Bregenz Festival); concerts with RAI Orchestra in Milan, Dresden Philharmoniker in Verona; Krenek's *Karl V* (Bregenz Festival). In 2009/2010 he will



Anthony Negus

conduct *Katya Kabanova* (Cologne); *Don Giovanni* (Metropolitan Opera); concerts at Teatro Massimo Palermo; *Elektra* (La Monnaie); *Wozzeck* (Bayerische Staatsoper); *Tosca*, *Die Meistersinger von Nürnberg* (WNO).

## Anthony Negus Conductor (24 Nov)

Studied RCM, Christ Church Oxford and LOC. 1970-1974 music staff in Wuppertal and Hamburg and musical assistant at Bayreuth. Joined WNO 1976. A Wagner enthusiast from youth, assisted Reginald Goodall on *Die Walküre*, *Tristan und Isolde*, *Parsifal*. During this period for WNO he conducted *Fidelio*, *The Greek Passion*, *Parsifal*, *Das Rheingold*, *Siegfried*, *Götterdämmerung*; since assisting Sir Charles Mackerras from 1987, conducted all Mozart's operas from *Idomeneo* to *La clemenza di Tito*; *Tristan*, *Elektra*, *Ariadne auf Naxos* and *Die Frau ohne Schatten* also feature in his repertoire. In 1992 he assisted Boulez on *Pelléas et Mélisande*, while more recent performances



Richard Jones



Benjamin Davis

include *Leonore, Parsifal* (also New Zealand Symphony Orchestra, 2006), *Katya Kabanova*, *Khovanshchina*, *Il trovatore*, *The Sacrifice* (broadcast), *The Magic Flute*. For RWCMD *Albert Herring*, *The Marriage of Figaro*, *The Magic Flute*, *Suor Angelica*. For Longborough Festival (2000–2004) he conducted the shortened CBTO *Ring Cycle* with Sir Donald McIntyre as Wotan (also with Pittsburgh Opera Theater, director Jonathan Eaton) before launching a projected Longborough *Ring Cycle* with full *Das Rheingold* (2007–2008), director Alan Privett. Recent engagements include a concert of *Fidelio* excerpts, *Die Walküre* Act I (Longborough Festival); assisting Vladimir Jurowski on *Tristan* at Glyndebourne and he has been invited to assist on *Die Meistersinger* and conduct a performance in 2011. For Longborough Festival, future plans include *Die Walküre* in 2010 and *Siegfried* in 2011.

## Richard Jones Director

Richard Jones was born in London. Opera productions include *The Queen of Spades*, *Hansel and Gretel*, *Wozzeck* (WNO); *The Love for Three Oranges*, *Die Fledermaus*, *From Morning to Midnight*, *Lulu*, *The Trojans* (ENO); *Der Ring des Nibelungen* (Evening Standard Award), *Lady Macbeth of Mtsensk* (ROH); *Pelleas and Melisande* (Opera North, ENO); *Der fliegende Holländer*, *Jenůfa* (Amsterdam); *Julius Caesar* (Opernwelt Production of the Year), *The Midsummer Marriage* (Munich); *L'enfant et les sortilèges*, *Der Zwerg*, *Juliette* (Paris Opera); *Un ballo in maschera*, *La bohème* (Bregenz Festival); *Flight*, *Euryanthe* (Glyndebourne); *Wozzeck* (Komische Oper). Theatre productions include *Too Clever by Half* (Olivier Award), *The Illusion* (Evening Standard Award) (Old Vic); *Into the Woods* (Olivier and Evening Standard Award) (Phoenix Theatre); *A Flea in Her Ear* (Old Vic); *Le Bourgeois Gentilhomme*,

*Tales from the Vienna Woods* (Royal National Theatre); *Black Snow* (American Repertory Theatre); *All's Well That Ends Well* (Public Theatre, New York); *Holy Mothers* (Ambassadors/Royal Court Theatre); *La Bête* (West End/Broadway); *Titanic*, *Wrong Mountain* (Broadway); *Six Characters Looking For an Author*, *Hobson's Choice* (Young Vic); *A Midsummer Night's Dream* (RSC, Barbican, Teatre Liceo). Awards include Olivier Award for *The Trojans* (ENO); Designer of the Year with Antony McDonald for *Un ballo in maschera* in Germany; Barclays/TMA Award for *The Queen of Spades*, Olivier Award for *Hansel and Gretel*, TMA Award and Royal Philharmonic Society Opera Award for *Wozzeck* (WNO); 5 Tony awards for *Titanic* on Broadway.

## Benjamin Davis Revival Director

Ben studied in the UK, France and Brazil. After teaching for six years he joined WNO in 2001 as a staff director, has worked on over 20



Paul Steinberg



Buki Shiff

productions for the company and now lives in Cardiff. He has also worked as staff director at ROH. Ben's own opera directing work includes *Il tabarro*, *Suor Angelica* and *Gianni Schicchi* for Opera Zuid in the Netherlands; *Al Gran Sole Carico d'Amore* as associate director with Katie Mitchell for the Salzburg Festival; a mixed media staging of Britten's song cycle *Les Illuminations* for Cardiff International Dance Festival with National Dance Company Wales (Diversions) and productions of *Il tabarro* and *Star-Cross'd Lovers* for Welsh National Opera. Ben has also formed a close association with the work of director Richard Jones, directing revivals of his landmark, award-winning productions for WNO: *Hansel and Gretel*, *The Queen of Spades* and *Wozzeck*. Further revival directing credits include *Tosca* and *The Magic Flute* for WNO and staging's of *Rigoletto*, *La traviata*, *Carmen* and *Jephtha* at Birmingham Symphony Hall.

## Paul Steinberg Designer

Paul Steinberg is a native of New York City. He designed sets and costumes for WNO's *Turandot* and the set for *L'incoronazione di Poppea*. Production credits include *Lulu* at ENO and Frankfurt Opera directed by Richard Jones; *Rinaldo*, *Pique Dame*, *Rodelinda* and the forthcoming *La Calisto* in Munich; *Madam Butterfly*, *La traviata*, *Cavalleria rusticana* & *Pagliacci* and *Alpha & Omega* in Tel Aviv; *Otello*, *Falstaff* and *The Hindmith Trilogy* in Cologne; *Arabella* for Opera North; *La fanciulla del West*, *Il trovatore* and *Madam Butterfly* in Antwerp; *Acis & Galatea*, *Paul Bunyan*, *Partenope* and *The Rape of Lucretia* for Glimmerglass Festival; *Harvey Milk* in Houston; *Das Veratene Meer*, *I vespri Siciliani* in San Francisco; *Der Shatzgraber* in Frankfurt; *Lohengrin* and *L'incoronazione di Poppea* in Paris; *Idomeneo* in Geneva and *Mahoganny* in Chicago. Future productions include *Der*

*Rosenkavalier* at the Komische Oper, Berlin directed by Richard Jones; *Il trovatore* on the lake at the Bregenz Festival and the premiere of Poul Ruder's *Kafka's Trial* for the Royal Danish Opera, Copenhagen.

## Buki Shiff Costume Designer

Buki Shiff was born in Israel and studied at Tel-Aviv University. Since 1984 she has worked as a stage and costume designer in theatre, film, television and opera throughout Israel, Europe and the USA, regularly collaborating with Harry Kupfer, David Alden and Richard Jones. Her opera designs include *Les contes des Hoffmann*, *Faust*, *Sweeney Todd*, *Cavalleria rusticana* & *Pagliacci*, *Boris Godunov*, *Madam Butterfly*, *Don Giovanni* in Tel-Aviv; *Tannhäuser*, *The Coronation of Poppea*, *Rinaldo*, *Rodelinda* in Munich; *Lohengrin*, *Die Meistersinger*, *Tannhäuser*, *Tristan und Isolde*, *Der Fliegende Holländer* for Staatsoper, Berlin; *Boris Godunov* for Volksoper Vienna;



Franck Evin

*The Coronation of Poppea* for WNO; *Lulu* for ENO; *Tristan und Isolde* for Teatro Real, Madrid; *Wozzeck* for Komische Oper, Berlin. Future plans include *La Calisto* for Staatsoper, Munich; *Der Rosenkavalier* for Komische Oper, Berlin.

### Franck Evin Lighting Designer

Franck Evin has worked as a lighting designer for twenty years, with companies including Opéra de Lyon; Théâtre des Champs Elysées; Opéra de Nice; Opéra de Montpellier; Dusseldorfer Schauspielhaus; Festival de Versailles; Festival de Strasbourg; Burgtheater, Wien; Long Beach Opera, LA; Opernhaus, Bonn; Teamtheater, Munich; Hans Otto Theater; Komische Oper, Berlin; New Opera, Tel Aviv; Landestheater, Salzburg; Norwegian Opera, Oslo; Opéra de Lausanne; Muziktheater, Amsterdam; Oper am Rhein, Dusseldorf; National Theatre, Oslo; Staatsoper, Munich; Théâtre de la Monnaie, Brussels; Stockholm Oper; Opéra Bastille, Paris; Liceu, Barcelona;



Linda Dobell

Opéra National de Strasbourg; Teatro Bologna; Vlaamse Oper; New National Theatre, Tokyo; Malmö Opera; Teatro alla Scala; Théâtre du Chatelet, Paris; La Fenice, Venice. Recent operatic engagements include *Entführung aus dem Serail*, *Wozzeck*, *Alcina*, *Don Giovanni*, *Peter Grimes*, *Jenůfa*, *The Turn of the Screw*, *Il barbiere di Siviglia*, *Der Zwerg* for Komische Oper; *Tannhäuser* for Théâtre du Chatelet; *Der Freischütz* for La Fenice; *La bohème* for Malmö Opera; *La traviata* in Strasbourg; *Orfeo* in Barcelona; *The Love for three Oranges* for Vlaamse Oper; *Der Zwerg*, *Cavalleria rusticana* for Théâtre de la Monnaie; *Jenůfa* for Norwegian Opera; *Boris Godunov* for Opéra Bastille; *Fidelio* in Granada; *Lulu* for Muziktheater Amsterdam.

### Linda Dobell Movement Director / Choreographer

Linda worked as a performer and choreographer and was former Associate Director of the Everyman Theatre,



Kevin McCurdy

Liverpool. Choreography: *The Queen of Spades* for WNO and in Oslo and Brussels; *Lulu* and *From Morning to Midnight* for ENO; *Così fan tutte* and *Peter Grimes* for Scottish Opera; *The Magic Flute* for Scottish Opera and ROH; *The Marriage of Figaro* for Opera North; *Hansel and Gretel* for WNO and Lyric Theatre, Chicago; *The Breasts of Tiresias* for Grange Park Opera; *Lady Macbeth of Mtsensk* for ROH; *Vera of Las Vegas* for Opera Theatre Island; *Wozzeck* for Komische Oper, Berlin and WNO; *A Midsummer Night's Dream* for RSC; *Tales from the Vienna Woods* and *The Miser* for the National Theatre; *Alice in Wonderland* and *The Good Person of Setzuan* for Bubble Theatre; *The Lower Depths* and *Mincemeat* for Cardboard Citizens.

### Kevin McCurdy Revival Fight Director

Kev is the only Equity professional Fight Director in Wales. Theatre credits include *Macbeth*; *A Midsummer Night's Dream*; *Romeo and Juliet*; *The Three Musketeers*; *Of Mice and*



Clive Bayley

*Men; Twelfth Night; Taboo* (UK tour); *House and Garden; Orange; The Grapes of Wrath; Quadrophonia* (world première); *The Birthday Party; It's Not The End Of The World; My Favourite Year; We The People; Killer Joe; West Side Story; Suspension; The Frontline* (world première); *As You Like It*. Film and television fight direction credits include *The Chosen* for HTV; *Belonging, The Story of Tracy Beaker, Hearts of Gold, Doctor Who Christmas Special, Torchwood* for BBC; *Pobol Y Cwm, Y Pris, Caerdydd* for S4C; CCTV for Channel 4; films for TV include *Arthurs' Dyke, A Way of Life, Arwyr*; feature films include *Life Translated, Intergalactic Combat, The Baker, Season of the Witch*.

## Clive Bayley Doctor (ex 12 Nov)

Clive Bayley made his debut with Royal Opera, Covent Garden, in the world première of Harrison Birtwistle's *Gawain* and has since appeared as Colline *La bohème*, Hans Foltz *Die Meistersinger*, Castro *La fanciulla del West*,

Carbon *Cyrano de Bergerac*, Thoas *Iphigénie en Tauride*, Sylvano *La Calisto*, Hunding *Die Walküre*. Other engagements include Verdi's *Jerusalem*, Sparafucile *Rigoletto*, Ebn Hakia *Iolanta*, Grand Inquisitor *Don Carlos*, Raleigh *Gloriana*, Referee *Playing Away*, Ferrando *Il trovatore*, Arkel *Pelléas and Mélisande*, Wurm *Luisa Miller*, title role *Le nozze di Figaro*, Doctor *Wozzeck*, Biterolf *Tannhäuser*, Antinous *Il ritorno d'Ulisse in Patria*, Osmin *Die Entführung aus dem Serail* (Opera North); *Don Giovanni* (Opera Factory); *Rusalka* (Grange Park Opera); *Billy Budd, Wozzeck*, Cadmus *Semele*, Arkel, Four Villains *Les contes d'Hoffmann*, Ferrando, Collatinus *The Rape of Lucretia*, Pistol *Falstaff*, Hunding, Sparafucile, *War & Peace*, Snug *A Midsummer Night's Dream*, Narbal *The Trojans*, Sarastro *The Magic Flute*, Raimondo *Lucia di Lammermoor* (ENO); Doctor, Antinous/Time/Neptune *The Return of Ulysses* (WNO); Calchas *Iphigénie en Aulide*,



Ashley Catling

Louis VII *Euryanthe* (Glyndebourne Festival); Rocco *Fidelio* (Glyndebourne Touring Opera). Clive also has a busy career worldwide including appearances in Geneva, Amsterdam, Seattle, San Francisco, Bregenz Festival, Lisbon, Lausanne, Toulouse, Munich and Copenhagen. Engagements during 2009/10 include Bluebeard *Bluebeard's Castle*, Raimondo (ENO); Claggart *Billy Budd* (Frankfurt); Father Trulove *The Rake's Progress* (Glyndebourne Festival).

## Ashley Catling Andres

Ashley Catling studied at the Guildhall School of Music and Drama with William McAlpine and the National Opera Studio. He has appeared in concert throughout the UK, recent performances including *St Matthew Passion* in Winchester Cathedral; recital of Britten songs for voice and harp at Aldeburgh; European and US tours performing and recording Steve Reich's video opera *Three Tales*



Wioletta Chodowicz

with the composer. Engagements include Ernesto *Don Pasquale* (New Zealand Opera); Don Ottavio *Don Giovanni* (Opera Zuid); Nanki-Poo *The Mikado* (Nationale Reisopera); Apollo *Orfeo*, Kudryas *Katya Kabanova*, Gianetto *La gazza ladra*, Tamino *The Little Magic Flute* (Opera North); Nadir *Der Stein der Weisen* (Garsington); *The Stargazer*, a new London Mozart Players commission for solo tenor and symphony orchestra by Lynne Plowman;;1st Armed Man *Die Zauberflöte* (Glyndebourne on Tour); Tamino *Die Zauberflöte* (Castleward Opera; Opera by Definition); *Die Fledermaus* (Dublin Grand Opera House); Normanno *Lucia di Lammermoor* (Opera Holland Park); John Millar Jnr in David Horne's *Friend of the People* (Scottish Opera); Gawain in the première of Lynne Plowman's *Gawain and the Green Knight* (Music Theatre Wales); Lurcanio *Ariodante*, Oronte *Alcina* (English Touring Opera). Recordings include *Contrabandista* (Hyperion); *Fidelio*

(Chandos); *L'Esule di Granata* (Opera Rara). Current and future engagements include Fenton *Falstaff* (Opera North); Ferrando *Così fan tutte* (Garsington); Nadir *The Pearl Fishers* (Dorset Opera); Zoticò *Eliogabalo* (Grange Park Opera).

### Wioletta Chodowicz Marie

Born in 1975 in Radom, Wioletta Chodowicz studied at Karol Lipinski Academy of Music, Wrocław graduating with honours in 2002. She has received numerous awards in many vocal competitions. Wioletta made her debut at Teatr Wielki in 2002, as Countess Almaviva *Le nozze di Figaro*. From 2003 to 2008 she was soloist at State Opera, Wrocław where roles included Pamina *Die Zauberflöte*, Fiordiligi *Così fan tutte*, title role in Moniuszko's *Halka*, Micaëla *Carmen*, Agathe *Der Freischütz*, title role in Karol Szymanowski's *Hagith*, Roxana *King Roger*. Other engagements include title role *Halka*,



Graham Clark

Marie Wozzeck, Donna Anna *Don Giovanni* (Polish National Opera); title role *Rusalka*, Tatyana *Eugene Onegin* (National Theatre, Prague). Concert repertoire includes Fauré's *Requiem*; Beethoven's *Symphony No 9*; Bruckner's *Te Deum*; Verdi's *Requiem*. She has appeared in many music festivals including the International Chopin Festival in Duszyni-Zdrój; the Festival of Young Laureates of Music Competitions in Katowice, Musica Polonica Nova in Wrocław. She has recently sung Szymanowski *Symphony No 3 Song of the Night* (Beethoven Festival, Warsaw); Gorecki *Symphony No 3* (Young Euro Classic Music Festival, Berlin); Mahler *Symphony No 2* (Warsaw Philharmonic). Future plans include Marie Wozzeck (Warsaw).

### Graham Clark Captain (From 5 Nov)

Graham Clark was born in Lancashire. Director of Physical Education in three schools, took a



Michael Clifton-Thompson

Masters in Management and was Senior Regional Officer with the Sports Council. He studied singing with Bruce Boyce at the same time and joined Scottish Opera in 1975. He was a Principal at ENO (1978–1985) and has also sung with ROH, Opera North and WNO in the UK. His extensive career includes 16 seasons / over 100 performances at Bayreuth Festspiele (Loge/Mime *Der Ring des Nibelungen*, David *Die Meistersinger*, Steuermann *Der fliegende Holländer*, Melot/Seaman *Tristan und Isolde*); 14 seasons at Metropolitan Opera (Loge/Mime, Bégearss *The Ghosts of Versailles*, Captain Vere *Billy Budd*, Steva *Jenůfa*, Herod *Salome*, Hauptmann *Wozzeck*, Gregor *The Makropoulos Case*, Prinz/Marquis *Lulu*, Tanzmeister *Ariadne auf Naxos*); over 375 Wagner performances including over 265 performances of *Der Ring des Nibelungen*. DVDs include *The Ghosts of Versailles* (Metropolitan Opera); *Die Meistersinger*, *Der fliegende Holländer*, *Der*

*Ring des Nibelungen* (Bayreuth Festspiele); *Der Ring des Nibelungen* (Gran Teatre del Liceu; Netherlands Opera); *Wozzeck* (Deutsche Staatsoper); *Ariadne auf Naxos* (Opéra National de Paris); *Lady Macbeth of Mtsensk* (Gran Teatre del Liceu); *Witch Hansel & Gretel* (WNO). Nominated for Outstanding Individual Achievement in Opera, including an American Emmy (1983, 1986, 1993); he won a Sir Laurence Olivier Award for Mephistopheles in Busoni's *Doktor Faust*, 1986; Honorary Doctor of Letters, Loughborough University.

### Michael Clifton-Thompson *Idiot*

Michael Clifton-Thompson was born in Newport, Gwent and studied with Irene Livingstone and Glenville Hargreaves. He joined WNO Chorus in 1985 where roles have included Spoletta *Tosca*, Andres *Wozzeck*, Leopold *Der Rosenkavalier*, Borsa *Rigoletto*, Young Servant



Simon Curtis

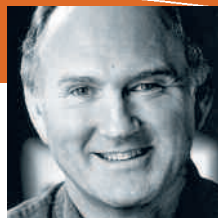
*Elektra*, Prince of Persia *Turandot*, Giuseppe *La traviata*, Messenger *Beatrice and Benedict*, Don Curzio *Le nozze di Figaro*, Parpignon *La bohème*, Drunken Prisoner *From the House of the Dead*, 1<sup>st</sup> Prisoner *Fidelio*, Squeak *Billy Budd*, Missail *Boris Godunov*, Monostatos *The Magic Flute*, 1<sup>st</sup> Prisoner *Leonore*, 3<sup>rd</sup> Jew *Salome*, Beppe *Pagliacci*, The Defendant *Trial by Jury*, Monsieur Triquet *Eugene Onegin*, Romeo in the *Star-cross'd Lovers* tour 2005, *Idiot* and Orderly *Wozzeck* and Raoul de St Brioché *The Merry Widow*. Elsewhere, Alfredo *La traviata* and title role *Faust* at Craig-y-nos.

### Simon Curtis *Orderly*

Simon was born in Hertfordshire. Since joining WNO in 2001 roles performed include 4th Jew *Salome*, Dr Blind *Die Fledermaus*, Defendant *Trial by Jury*, Messenger *Il trovatore*, Boatman *Katya Kabanova*, Priest *The Magic Flute*, Shepherd *Tristan and Isolde*, Kromow *The Merry Widow*. He has also



Hubert Francis



Paul Gyton

covered the title role in *Jephtha*, Marzio *Mitridate*, *rè di Ponto*, Cassio *Otello*, Goro *Madam Butterfly*, The Dancing Master *Ariadne auf Naxos*, Pang *Turandot* and Schoolmaster *The Cunning Little Vixen*. Other engagements include Macduff *Macbeth*, 1st Prisoner *Fidelio* and Un Paysan *La fille du régiment* (ETO); Sou-Chong *The Land of Smiles* (Pocket Productions); Cyril *Princess Ida* (G&S Opera Company); an Apprentice *Die Meistersinger von Nürnberg* (ROH), and Chorus Soloist in Ligeti's *Le Grand Macabre* with London Voices in Paris. He has also been a member of the D'Oyly Carte Opera Company, covering Ralph *HMS Pinafore*, and the Glyndebourne Chorus where he covered Andrew in Harrison Birtwistle's *The Last Supper* and Jaquino *Fidelio*. Simon has an active concert career as well as being Musical Director of City Voices Cardiff.

## Hubert Francis Drum Major

Hubert Francis studied at RNCM and LCTS before joining the ROH Covent Garden Vilar Young Artists Programme, 2002–04, making his debut as Peasant *Luisa Miller*. Subsequent roles for ROH include Male Chorus *The Rape of Lucretia*, Spoletta *Tosca*, Harlekin *Der Kaiser von Atlantis* and Trin *La fanciulla del West*. Elsewhere in the UK roles include Drum Major *Wozzeck*, Chekalinsky *The Queen of Spades* (WNO); Junge Diener *Elektra* (Opera North); Don Basilio *Le nozze di Figaro*, Marquis des Grieux *The Gambler* (Grange Park Opera); Ivan *The Nose* (The Opera Group); Poole *Burning Waters* (Buxton Festival). Overseas performances include Yannakos in ROH production of *The Greek Passion* (Janáček Theatre, Brno); Remendado *Carmen*, Spoletta (Den Nye Opera); Spoletta, Ferdinand *Karl V*, Terry Bond *Playing Away* (Bregenz Festival); Terry Bond (St Pölten); Shabby Peasant *Lady*

*Macbeth of Mtsensk* (Canadian Opera Company); Kedril/Hlas *From the House of the Dead* (Palermo). In recital in the Crush Room at ROH, Hubert has performed song cycles by Beethoven, Dvořák, Finzi, Mahler and Vaughan Williams and ROH2's highly acclaimed *NITRO Project*. Future engagements include Drum Major *Wozzeck* with The Philharmonia at Royal Festival Hall, London and Théâtre des Champs-Élysées, Paris; Thibault *Les vèpres Siciliennes* (De Nederlandse Opera, Amsterdam and Grand Théâtre de Genève, Geneva).

## Paul Gyton Soldier

Paul Gyton was born in Surrey. He was a choral scholar at choir schools of All Saints Margaret Street, London and St Mary's, Reigate. He studied singing at Royal College of Music with Wilfred Brown and Hervey Alan, and violin with Ralph Nicholson. He has worked with the BBC Singers, the John McCarthy Singers and



Peter Hoare

before joining WNO, sang with Kent Opera. For WNO, roles include Don Basilio *The Marriage of Figaro*, Peterman *Monsieur Cauliflower*, Michelis *The Greek Passion*, Giuseppe *La traviata*, 1<sup>st</sup> Prisoner *Fidelio*, Abbé *Andrea Chenier*, Parpignol *La bohème*, Mosquito *The Cunning Little Vixen*, Executioner *Salome*, Innkeeper *Falstaff*, Ambrogio *The Barber of Seville*, Guide *Carmen*, Young Prisoner *From the House of the Dead*, Young Nobleman *Count Ory*, Trojan Man *Idomeneo*, Blind *Die Fledermaus*, Knight *La favorita*, Don Riccardo *Ernani*, Borsa *Rigoletto*, Captain *Simon Boccanegra*, Amelia's Servant *Un ballo in maschera*, Dr Crabbe *Peter Grimes*, Spoletta *Tosca*, The Emperor *Turandot*, Soldier *Wozzeck* and Minister *The Doctor of Myddfai* (also recorded). Paul has recorded with Alfredo Kraus, and is a frequent oratorio and concert singer.

### Peter Hoare Captain (Until 15 Oct)

Peter was born in Bradford. Operatic roles include Bacchus *Ariadne auf Naxos*, Tito *La clemenza di Tito*, Captain *Wozzeck*, Herod *Salome*, Laca *Jenůfa*, for WNO; Arbace / Idomeneo *Idomeneo*, Dr Caius *Falstaff* for Glyndebourne Festival; Goro *Madam Butterfly*, Valzacchi *Der Rosenkavalier*, Bardolfo *Falstaff* for Royal Opera Covent Garden; Sellem *The Rake's Progress* for Théâtre des Champs-Élysées and Opéra de Lausanne; Arbace for Berlin Philharmonic in Berlin, Lucerne and Salzburg Festivals; Deportes *Die Soldaten* for Rhur Triennale, New National Theatre Tokyo and Lincoln Centre Festival. Concerts include *Il Canto Sospeso Nono* for Ensemble Moderne in Frankfurt; Faust *The Damnation of Faust*, Beethoven *Symphony No 9* for RTE; Vaudémont *Iolanta* for WNO at the BBC Proms; Bardolfo for LSO; Verdi *Requiem* for Opera North; Britten's



Howard Kirk

*Spring Symphony*, Tippett's *A Child of our Time*, Verdi's *Requiem* for RLPO; Mahler's *Das Lied Von Der Erde* for Nash Ensemble, Antwerp Philharmonic, Opera North and Royal Concertgebouw Orchestra. Future plans include Shapkin *From the House of the Dead* (Metropolitan Opera and La Scala); Captain *Wozzeck* (Philharmonia); Alviano *Die Gezeichneten* (Palermo); Albert Gregor *The Makropoulos Case* (ENO).

### Howard Kirk Apprentice 2

Born in Leicestershire, Howard trained at Royal College of Music where he was awarded the John Ireland Prize. In 1998 he was awarded a Wingate Scholarship to study at Guildhall School of Music and Drama's Opera Course. He has worked for Glyndebourne Festival and Touring Opera; English National Opera; English Touring Opera; Bampton Classical Opera and Wexford Festival Opera. Engagements include



Sian Meinir

Vaughan Williams' *Hugh the Drover*; Monostatos *The Magic Flute*; Sellem *The Rake's Progress*; Antinous *Penelope*; Macheath *Beggar's Opera*; Janek *The Makropoulos Case*; Lindoro *Nina*. Howard joined the chorus of WNO in January 2004 where roles include Apprentice 2 *Wozzeck*, Borsa *Rigoletto*, Vicomte Cascada *The Merry Widow*, the Steersman *The Flying Dutchman*, Benoit *La bohème*, Lillas Pastia/*Guide Carmen*, Servant *Khovanshchina*, Monostatos *The Magic Flute*, Don Curzio *The Marriage of Figaro*. This season Howard also sings Gaston *La traviata*.

### Sian Meinir Margret

Hailing from Dolgellau, Gwynedd, Sian studied at Bangor University and then The Royal Academy of Music. She made her operatic debut singing Baba the Turk *The Rake's Progress*, Sorceress *Dido and Aeneas* (The Opera Factory); subsequently Old Lady *Candide*, Zita *Gianni Schicci* (Batignano Opera Festival), before joining Royal Opera

House Chorus where she sang Page *Salome*, Bridesmaid *Le nozze di Figaro*, Orphan *Der Rosenkavalier*, soloist in world première of Twyla Tharp's ballet *Mr Wordly Wise*. Roles for WNO include Annina *La traviata*, Inez *Il trovatore*, Giovanna *Rigoletto*, Mayor's Wife *Jenůfa*, Kate Pinkerton *Madam Butterfly*, Suzuki for WNO Creative and recording of Zena *Katya Kabanova* for Chandos. Amongst her many awards are the 2001 Blue Ribband and the Susan Chilcott 2006/07 Scholarship and subsequently Sian was honoured to become a Royal Philharmonic Young Artist. This year concert work includes Mahler's *Das Lied von der Erde* (Llandaff Cathedral) and *Ruckert Lieder* (The Gate, Cardiff) with City of Cardiff Symphony Orchestra. Recent recitals include *Liebeslieder Waltze* at Wales Millennium Centre and an Evening of Opera Tour of Wales with opera group 3&2. This summer Sian was soloist on the Swan Baltic Cruise-ship and at National Eisteddfod



Christopher Purves

Choir Concert, Machynlleth Music Festival and Barmouth Music Festival.

### Christopher Purves Wozzeck

Christopher Purves studied English at Kings College Cambridge before performing and recording with highly innovative vocal rock & roll group Harvey and the Wallbangers. Operatic engagements include Marco *Gianni Schicchi* (ROH); Figaro *Le nozze di Figaro* (Scottish Opera; Opera North); Marcellino *La bohème* (Scottish Opera); Papageno *Magic Flute*, Faninal *Der Rosenkavalier* (WNO; Opera North); Podesta *La gazza ladra* (Garsington Opera); Forester *Cunning Little Vixen*; Siegfried *Genoveva*, Dulcamara *L'elisir d'amore*, Lescaut *Manon Lescaut*, Balstrode *Peter Grimes* (Opera North); Count *The Marriage of Figaro*, Zebul *Jephtha*, Germont *La traviata*, title role *Don Giovanni*, a critically acclaimed portrayal of title role *Wozzeck*, General in



David Soar

James MacMillan's new opera *The Sacrifice*, Ford *Falstaff* (WNO); Sharpless in Anthony Minghella's new production of *Madama Butterfly* (ENO); *Alcina* (Bayerische Staatsoper); a controversial production of Bach's *St Matthew Passion* (Glyndebourne Festival). He created the role of Executioner in James MacMillan's *Inès de Castro*, performed *Parthenogenesis* also by MacMillan and *Zaide* at Edinburgh International Festival where he has also appeared as Cecil *Maria Stuarda* with Sir Charles Mackerras. Recordings include title role *Le nozze di Figaro* (Chandos); *Messiah* with Harry Christophers and The Sixteen. Recent engagements include Nick Shadow *The Rake's Progress* (Garsington Opera); Tonio *Pagliacci* (ENO); title role in a new production of *Falstaff* (Glyndebourne Festival); Nono's *Al gran sole carico d'amore* (Salzburg Festival). Future engagements include Balstrode (Houston Grand Opera); Beckmesser *Die Meistersinger* (WNO).

### David Soar Apprentice 1 (ex 12 Nov) Doctor (12 Nov)

David studied organ and singing at Royal Academy of Music. After working as a freelance organist, singer and conductor, he joined the Chorus of WNO, where roles included Captain *I Zaretsky Eugene Onegin*, Doctor Grenvil *La traviata*, Bertrand *Iolanta*, Sarastro *The Magic Flute*. After studying at the National Opera Studio David returned to WNO where he is currently an Associate Artist supported by the Chris Ball bursary and first recipient of the Parry Family Bursary. Roles for WNO include Colline *La bohème*, Zuniga *Carmen*, Bonze *Madam Butterfly*, Brander *The Damnation of Faust*, Bass *The Seven Deadly Sins*, Ferrando *Il trovatore*, Alidoro *La Cenerentola*, The King *Aida*, Lodovico *Otello*, Surin *The Queen of Spades* and title role *The Marriage of Figaro*. Roles elsewhere include Banquo *Macbeth*, Zaccaria *Nabucco*, Alvise Badoero *La Gioconda* (Opera Holland Park);



Owen Webb

Donner *Das Rheingold* (Lucerne Festival). Concert repertoire includes Handel's *Messiah*, *Creation*, *Elijah*; Mozart's and Brahms' *Requiem*; Beethoven's *Symphony No 9* and *Missa Solemnis*; Verdi's *Requiem*; Elgar's *The Dream of Gerontius* and *The Apostles*; Rossini's *Petite Messe Solennelle*; Stanford's *Songs of the Fleet*; Bach's *Mass in B minor*, *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and numerous cantatas including *Ich habe genug* for solo bass. Future plans include Escamillo *Carmen*, Nightwatchman *Die Meistersinger* for WNO and his ROH debut singing Quinault *Adriana Lecouvreur*.

### Owen Webb Apprentice 1 (12 Nov)

Owen was brought up in Pontlliw, South Wales. He studied at the Royal College of Music and Drama with Beatrice Unsworth where he won numerous awards. His present teacher is Stephen Roberts. At Welsh National

Opera, he was an Associate Artist and the recipient of the WNO Schäfer Bursary 2005/2006 and the WNO Chris Ball Bursary. Roles include Le Dancaïre *Carmen*, baritone *Seven Deadly Sins*, Schaunard *La bohème*, Masetto *Don Giovanni*, Marullo *Rigoletto*, Cappadocian *Salome*, 1<sup>st</sup> Officer *The Carmelites*, Kuligin *Katya Kabanova*, Helmsman *Tristan and Isolde*, Official Registrar *Madam Butterfly*. Other roles include Papageno *The Magic Flute*, Zurga *The Pearl Fishers*, Escamillo *Carmen*, Guglielmo *Così fan tutte*, Dr Falke *Die Fledermaus*, Seraphin *Veronique*, Lord Tristan *Martha*. In addition to main house productions, Owen performs and leads many workshops for WNO MAX in both mainstream and special needs. Recent projects include *Through Listening Eyes* which was made into a DVD and won Best short film at the Calgary Film Festival in Canada and *The Merman King*, which has also been made into a DVD.

Owen has recently made a solo recording entitled 'Some Day' and has just recorded the role of Kuligin in *Katya Kabanova* with Chandos. Future engagements include Marullo *Rigoletto* (Bristol); *Dumbworld* (new production) by Brian Irvine (Belfast); *Die Meistersinger von Nürnberg* (WNO); *Carmina Burana*, *Messiah* (Gloucester Cathedral); various concert performances throughout the country.

# Orchestra of WELSH NATIONAL OPERA

**Leader** David Adams

**Assistant Leader** Simon Lewis

## **First Violin**

David Adams  
Lowri Porter  
Martin Kegelmann  
Jane Atkinson  
Robert Tonkin  
Catherine Hings  
Susan Plessner  
Peter Lilley  
Mathias Maurer  
Emma Menzies  
Laurence Kempton  
James Slater

## **Second Violin**

Antony Tarlton  
Donald McNaught  
Ann Jones  
Luke Roskams  
Marilyn Shewring  
Gillian Bradley  
Emma Waller  
Katy Latham  
Jane West  
Deborah Neath

## **Viola**

Philip Heyman  
Cédric David  
Barry Friend  
Domini Lipman  
Stephen Lloyd  
Louise Brodrick  
Audrey Barr  
Ross Cohen

## **Cello**

Christopher Hodges  
Arthur Davies  
Simon Davison  
Alexandra Robinson  
Dewi Watkins  
Andrew Elliott  
Juliet Tomlinson

## **Double Bass**

Mikeal Price  
Mary Condliffe  
Neil Watson  
John Law  
Simon Phillips

## **Flute / Piccolo**

Jonathan Burgess  
Jayne Dixon-Wayne  
Barbara Brown

## **Oboe**

Suzanne Thorne  
David Probert  
Gillian Taylor

## **Cor Anglais**

Gillian Taylor

## **Clarinet**

Leslie Craven  
Jane Calderbank  
Daniel Rye

## **E♭ Clarinet**

Jane Calderbank

## **Bass Clarinet**

Daniel Rye

## **Bassoon**

Stephen Marsden  
Christopher Vale  
Claire Gainford

## **Contra Bassoon**

Christopher Vale

## **Horn**

Angus West  
Donald Clist  
David Shillaw  
James Mildred

## **Trumpet**

Dean Wright  
Martin McHale  
Robert Johnston

## **Trombone**

Roger Cutts  
John Hendy

## **Bass Trombone**

Alan Swain

## **Tuba**

Adrian Miotti

## **Timpani**

Patrick King

## **Percussion**

Philip Girling  
Andrew Cookson  
Jonathan Helm  
Clifton Prior

## **Harp**

Katherine Thomas

## **Stage Band**

## **Violin**

Mathias Maurer  
Katy Latham

## **Clarinet**

Alistair Logan

## **Tuba**

Jonathan Riches

## **Accordian**

Mario Conway

## **Guitar**

Daniel Thomas

## **Piano**

James Southall

# Chorus of WELSH NATIONAL OPERA

**Chorus Master** Stephen Harris

## **Sopranos**

Meriel Andrew  
Anitra Blaxhall  
Paula Bradbury  
Megan Llewellyn Dorke  
Claire Hampton  
Fiona Harrison  
Rosie Hay  
Samantha Hay  
Emma Mary Llewellyn  
Laura Pooley

## **Mezzos**

Amanda Baldwin  
Neda Bizzarri  
Alison Dunne  
Jessica Handley Greaves  
Helen Greenaway  
Dorothy Hood  
Sian Meinir  
Anne Morgan  
Nicola Morgan  
Sarah Pope

## **Tenors**

Michael Clifton-Thompson  
Simon Curtis  
Paul Gyton  
Philip Lloyd Holtam  
Howard Kirk  
Huw Llywelyn  
Gareth Lloyd  
Philip Pooley  
Carthaigh Quill  
Joe Roche

## **Basses**

Julian Boyce  
Laurence Cole  
Jasey Hall  
Martin Lloyd  
Philip Lloyd-Evans  
Alastair Moore  
George Newton-Fitzgerald  
Jack O'Kelly  
James Robinson-May  
Stephen Wells